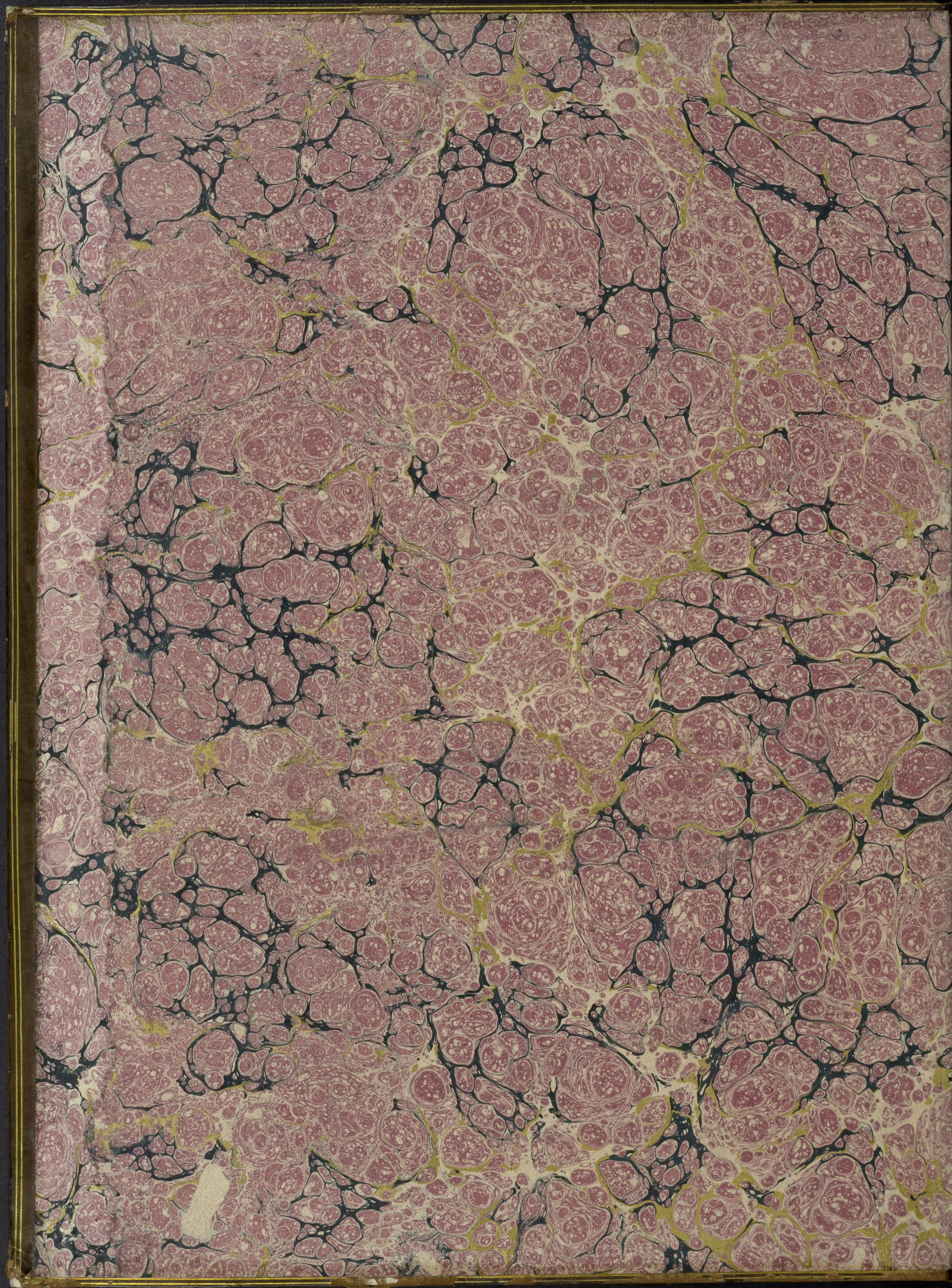
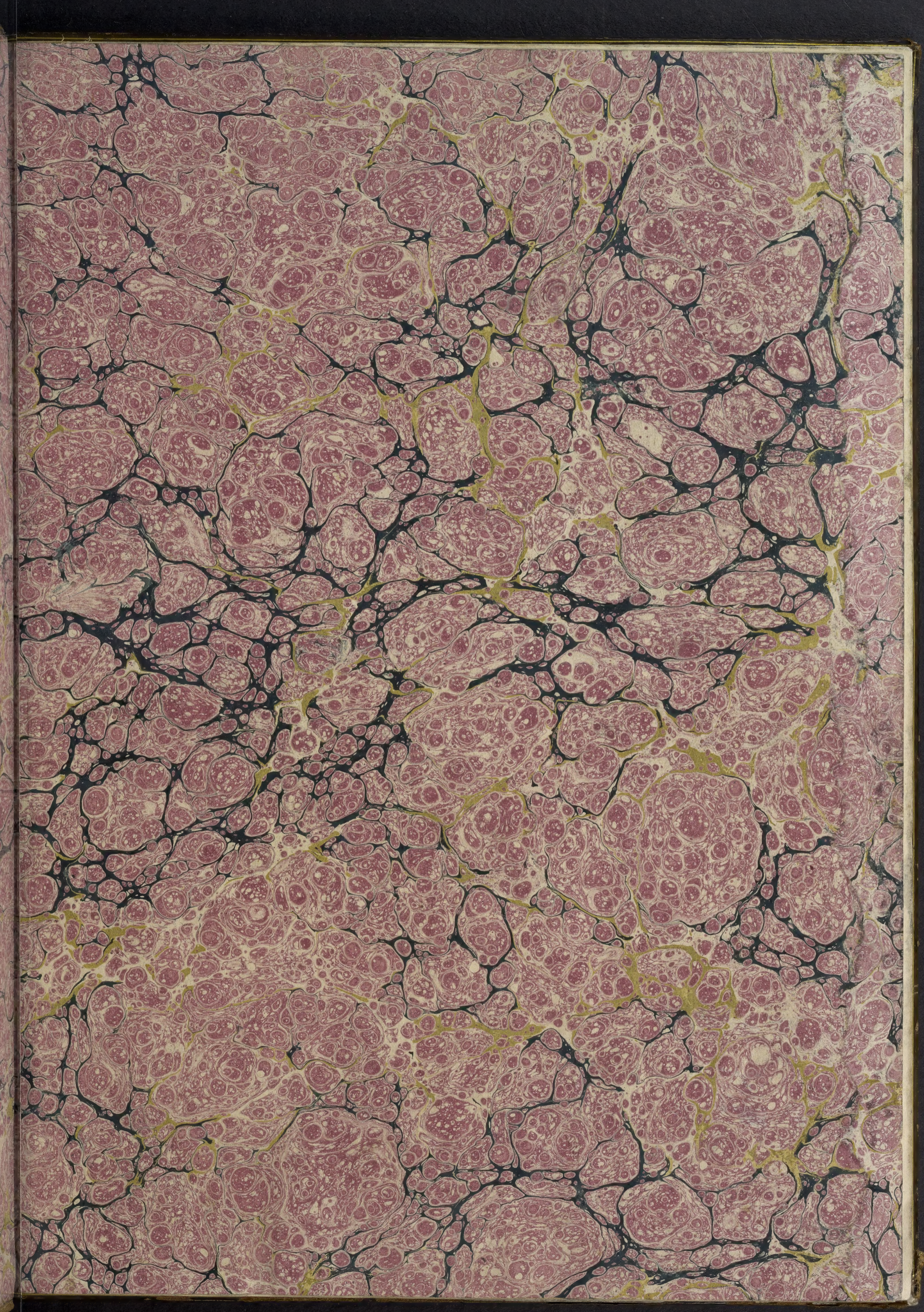
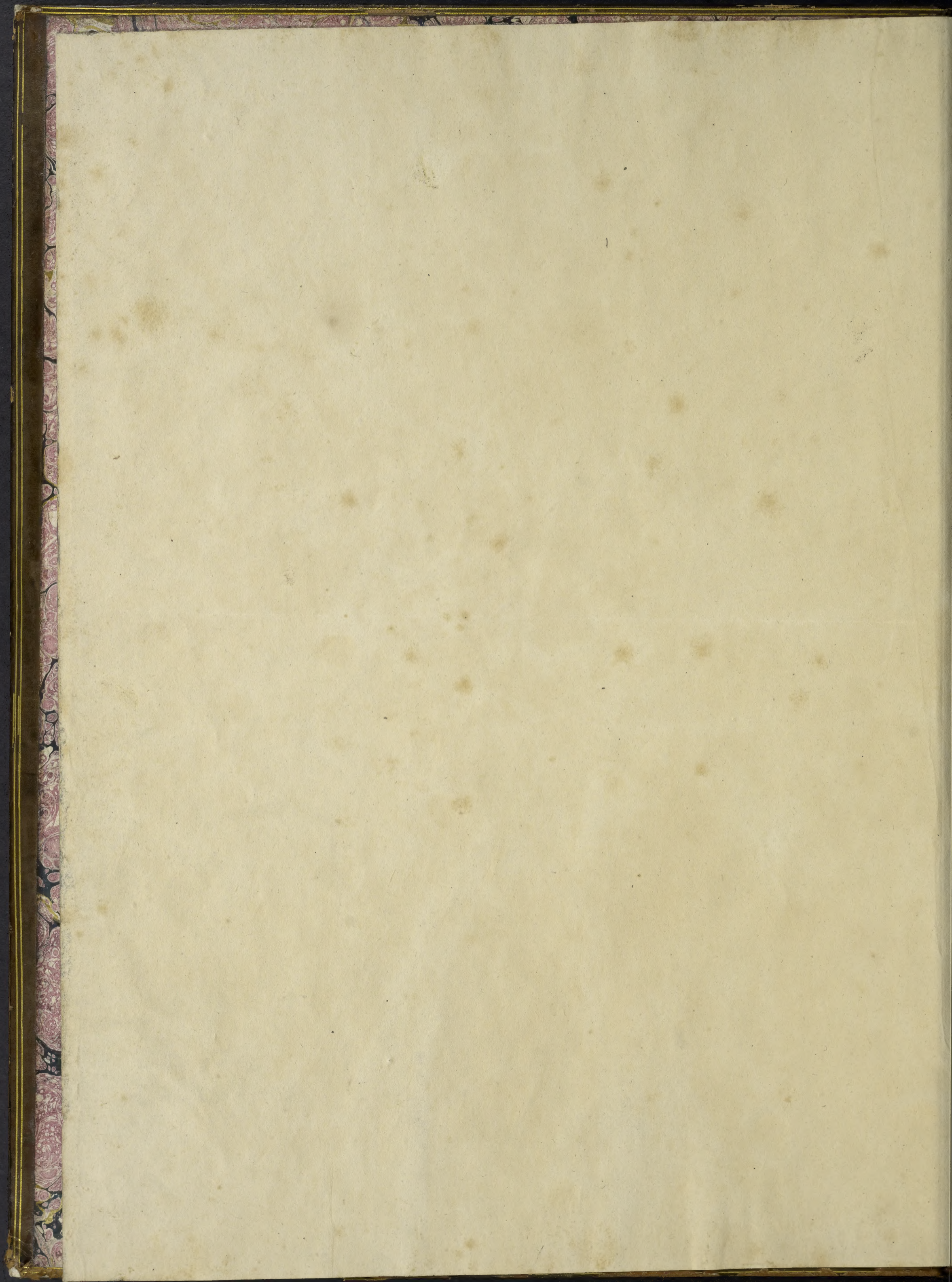


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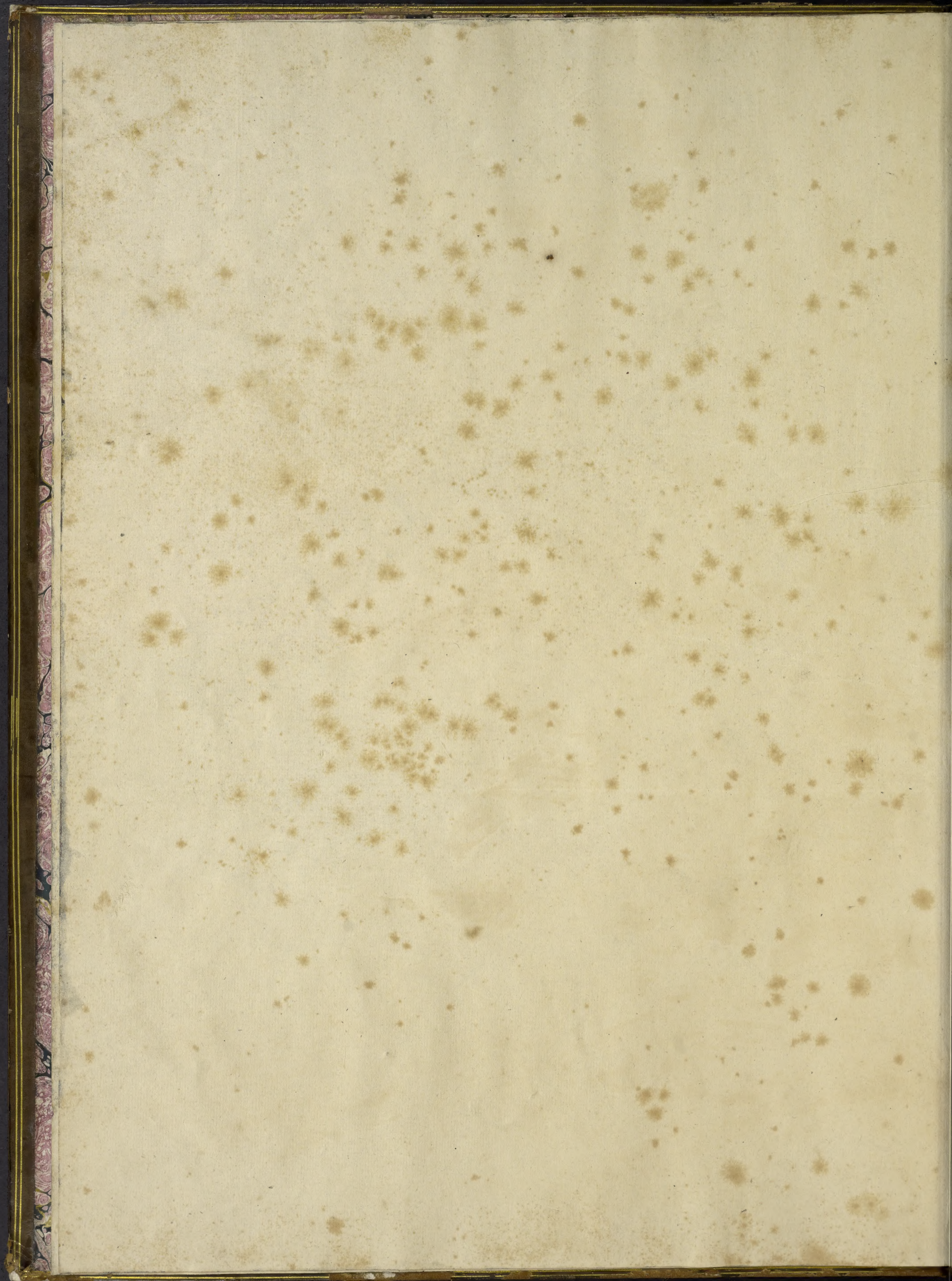




Newark, December 2: 1819.

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1st edⁿ



A PRACTICAL
E S S A Y
ON THE
ART OF COLOURING
AND
Painting Landscapes
IN
WATER COLOURS.

Accompanied with Ten Engravings,

By JOHN HEAVISIDE CLARK,

1807.

LONDON, PRINTED FOR AND SOLD BY
EDWARD ORME, BOND-STREET, the Corner of BROOK-STREET,

WHERE ARE ALSO SOLD

Books of Instructions in every Branch of Drawing, Colours, Drawing Books and every Requisite used in Drawing.

Printed by J. Hayes, Dartmouth Street, Westminster.

W. B. DODGE

1852

OF THE

AMERICAN GEOGRAPHICAL SOCIETY

AND

AMERICAN GEOGRAPHICAL SOCIETY

IN

NEW YORK

1852

OF JOHN B. DODGE

1852

EDWARD G. LORAIN, GEOGRAPHICAL SOCIETY

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Introduction.

THE cultivation of the arts unquestionably holds a very distinguished place among our enjoyments; and, as it tends to enlarge and exalt the mind, is justly considered an essential part of education.

Drawing, the head under which are comprehended the productions of the pencil, is not the least to furnish those pleasures, that leave neither langour nor regret behind them; while it guides the cultivated mind to contemplate nature in a manner, that eminently tends to refine taste and improve the heart. The advantages arising from it therefore deserve highly to be prized, independently of it's ranking among the most fashionable accomplishments.

With a view to facilitate it's study, and render it more easy of acquisition, the following hints have been thrown together for the use of those, who make drawing an amusement. In the subjects illustrating this essay, the chief consideration has been the simplest method of producing the particular effects: consequently they are slight, and to be imitated only as a lesson, or illustration of the respective instructions in regard to colouring. No particular *manner* is insisted on, the observations being common to all. Indeed it is absurd to attach the idea of correctness

rectness to any particular style: for manner, or style, is good or bad, in proportion to it's approximation to nature; and the very appellation of a mannerist always implies defect. Similar effects may be produced by a variety of methods: but doubtless that is most to be approved, which most resembles the grand original, nature itself. This is the ordeal, which every production of the pencil should pass. Hence we may justly establish it as a maxim, that to obtain the effect is the object to be desired, while the manner in which it is obtained is of no importance.

Every artist indeed has a style peculiar to himself, which is nothing more than a mode of finishing insensibly fallen into, without design in the first instance, and improved as he advances in his art. But every one, who chooses to exercise his judgment, may examine nature with his own eyes; and though he may retain a deference for the taste of others, yet with perseverance the lover of the art will improve far more by observing nature, than by imitating the style of any drawing. However bold the attempt may appear, however arduous at the commencement, it should be encouraged, were it only that what is so gained is lasting. And in fact the difficulties the student has to encounter are not greater in the one case, than in the other; while the advantages that ultimately result from copying nature are the possession of views or effects, as they were seen in reality; but by copying drawings alone he has them only as seen through the spectacles of the artist, whose manner he imitates. By this observation it is by no means intended to insinuate, that the drawing master is unnecessary to the student; it's object is to guard him against an attempt to acquire or imitate any particular style, and point out to him the only mode of rising to something more than a servile copyist.

The

The first thing to which the student should attend is *Perspective*. The author of a recent publication observes, Perspective is to Landscape, what grammar is to language; and never was simile more correctly applied, as it is the true basis of the art: for however tastefully the various objects may be disposed, nothing can atone for deficiencies in perspective. The study of this indispensable requisite is too often found dry; but this defect is considerably lessened by NOBLE, whose Elements of linear Perspective are more pleasingly instructive, than any other work on the subject with which I am acquainted.

An ardent hope that the few observations here suggested, being the result of long and assiduous practice, will prove instrumental in promoting and improving the Art of Colouring, induces the author to flatter himself, that they will not be found unworthy the patronage of those, for whom they are more particularly intended.

As it would be scarcely practicable to avoid using various technical terms, the import of which may not be readily understood by every reader; neither indeed in a work like the present is it desirable to avoid them; it has been thought advisable, to subjoin here an explanation of such as occur, that the reader may be acquainted with their signification, before he proceeds to the essay itself.

An

An EXPLANATION of TECHNICAL TERMS, and
ELEMENTARY INSTRUCTIONS.

with brief elucidations, that their import may be more fully and clearly understood.

A Tint

signifies a colour reduced to a fluid by mixing it with water in the following manner. Dip the cake into a little water, and rub it in a saucer, till you have got off as much of the colour as you think proper. Then with a pencil mix it well, adding water as you find it necessary. Tint is likewise used occasionally in it's ordinary signification, implying difference of colour or hue.

A Tint passed over, or laid in, implies, that it is spread evenly with a pencil thus. Dip the pencil into the tint, pass it gently on the edge of the saucer, and then spread it over your drawing by slow movements, keeping a regular supply of colour in the pencil, till the space is covered. To keep the pencil equally charged is highly essential, and may be thus ascertained. If too much be taken, it will flow loosely, and prevent your describing any shape with correctness: if too little be taken, the pencil will pass over the part without yielding it's proper force of tint.

A Tint

A Tint floated, or washed, is applied chiefly to broad spaces, and requires to be done with expedition thus. With the pencil nearly full commence at a part where the suddenness of the application is of least consequence, and spread the wash, observing to keep it full at the edge till the space is covered.

Softening off is applied to the edge of a wash reduced gradually, while in it's floating state, till no appearance of it remain. It is effected by continuing the floating edge with a pencil just sufficiently wet with fair water to make the hair retain it's true shape, occasionally touching the water with the Pencil, as the facility of using it is impeded by it's becoming too dry.

Blending, is where Tints gradually unite with each other. It is produced by softening off one tint to the right, over one previously softened off to the left.

Touching, is the application of heavier Tints, to produce force, spirit, &c.

Cutting in, is the filling a space with exactness.

Hatching, is the passing of a number of touches or marks side by side of each other.

Marking

Marking, is the giving of shape, &c.

Kept quiet, Repose, Stillness, these different terms are applied to a part undisturbed by useless light or violent colouring.

The Principal is that object, or part of a Landscape by which the eye is first attracted.

Warm Hot tints are those that approach to yellowness or to redness

Cool Tints are those approaching to blueness.

Neutral Tints are those which do not from their force, or colour, destroy the effect or harmony of the adjoining tints.

Lights are those parts of objects which are so placed as to receive the greatest degree of brilliancy.

HalfTint is applied to denote that part of an object which is situate obliquely with respect to the light, or more generally the intermediate between the light and the shade.

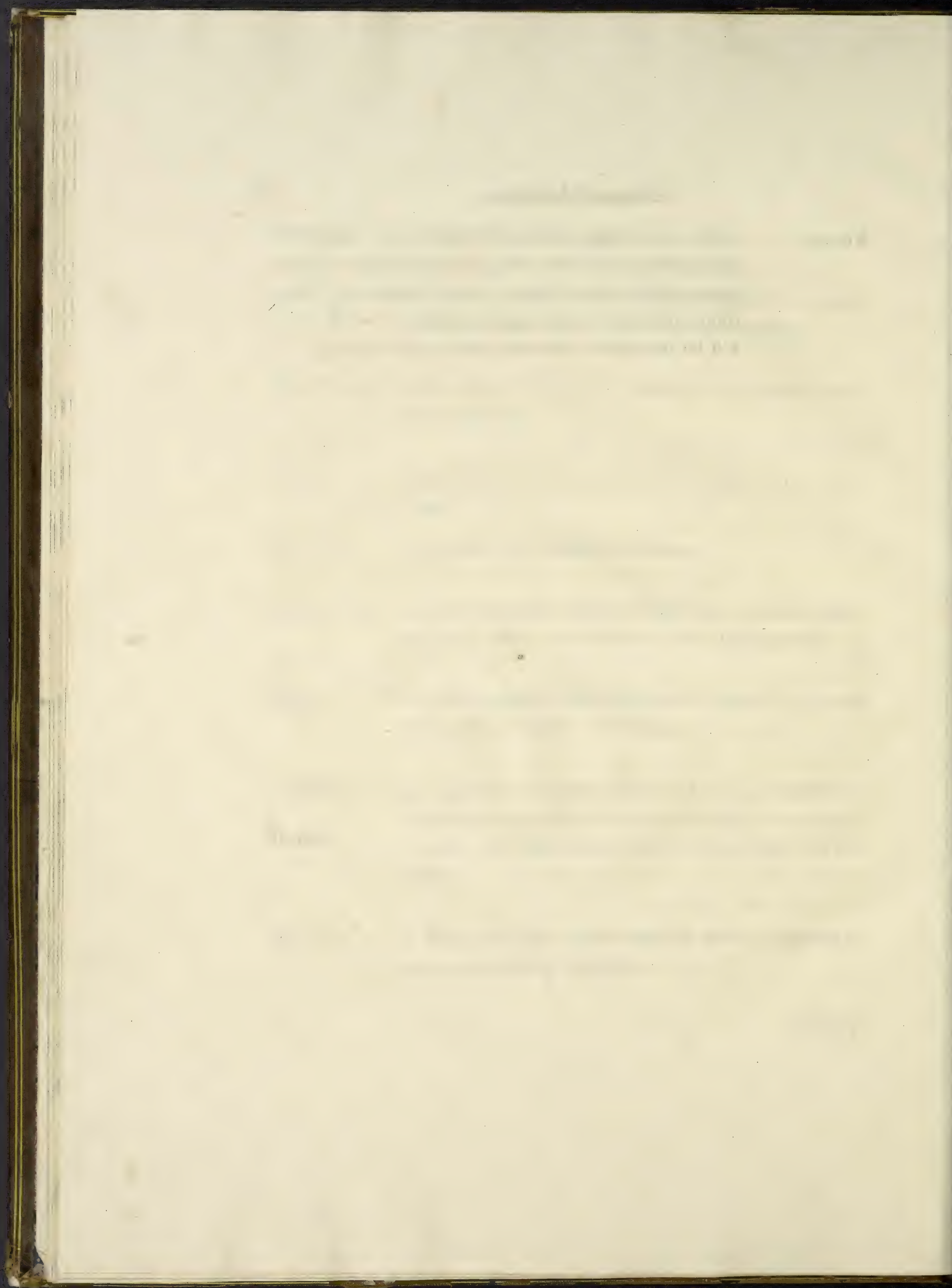
Shade, is that part of an object which is directly opposite to the part receiving the light.

Keeping

Keeping.

is the so ordering of the Colours, with respect to force, and tint, that every thing shall appear in it's proper place, and at it's due distance, in the Landscape. Thus if any colour be too glaring, the object on which it is, will be brought too forward, and be *out of Keeping*.

ESSAY



ESSAY
ON THE ART OF COLOURING, &c.

Before we enter upon the particular instructions for colouring Landscapes, it will be necessary for the student to be made acquainted with the materials he is to employ, the manner in which they are to be prepared and used, and the effects they are intended to produce, either separately, or in various combinations.

Accordingly with these we shall begin.

The preparation of Colours for drawing consists first in their being ground extremely fine, then carefully levigated, and lastly incorporated with a due proportion of gum arabic and white sugar candy. The greatest degree of cleanliness is requisite in preparing them, in order to preserve their purity.

In London there are many who prepare such colours for sale; and good and bad may occasionally be found at any of the shops. It is necessary to remark, what is here said relates to such as are made into cakes for transparent drawing.

Gamboge is a gum resin, that yields it's colour without requiring any preparation, a lump indiscriminately purchased at a druggist's, possessing all the qualities required.

required. It should be chosen however as clear and free of resinous or foul lumps as possible.

Burnt Ochre, or as it is called by the colourmen *Light Red*, is an earth tinged with calx of iron. It is a chaste and permanent colour. It's goodness may be ascertained by mixing a tint, which after standing a few minutes should be bright, without separating, neither depositing a sediment, nor assuming a curdled appearance.

Lake was originally prepared from lac, but now commonly from cochineal, and possesses all the tenderness of tint, that is so much admired in good Indian ink. It's goodness may be known by the depth of it's tone, clearness of tint, and it's not having the least affinity to a purple when used.

Indigo is of vegetable extraction, perfectly smooth, durable, and susceptible of being softened with the greatest facility. It may be known to be good, if, when mixed with water, the tint be smooth, without sediment; and if the cake, where it was rubbed, assume a purple hue.

The tints on the annexed Plate are all produced from the four colours already described; *Gamboge*, *Burnt Ochre*, *Lake*, and *Indigo*. It will be easily perceived, that by varying the degrees of force, the number could be increased to almost any extent; yet, as some may prefer a single application to the mode of producing the effect by tint upon tint, a comparative list of colours in regular gradation, all of which may be had ready prepared in cakes, is subjoined.

GALLSTONE,

¹ { GALL-STONE, RED LEAD, CARMINE, ULTRAMARINE, }	² { GAMBOGE, BURNT OCHRE, LAKE, INDIGO, }	³ { YELLOW OCHRE, VERMILION, INDIAN RED, PRUSSIAN BLUE, }
--	--	--

The first column consists of those that are most brilliant, and more particularly useful for flowers, &c.

The second of those used in this work, and such as will be found to answer all the purposes of Landscape colouring. These are inferior in brilliancy to those in the first column.

The third contains a series inferior in brilliancy to the second, with the exception of Prussian blue, which is brighter than Indigo, but inferior, from its liability to change.

Red lead, or Orange red, is a mineral extremely liable to change. The brightest is to be preferred.

Burnt Sienna, or Burnt terra de Sienna, is an earth rich in colour, and of a glutinous quality, therefore not well calculated to produce evenness of tint. It should be without sediment or separation when mixed.

Sap Green is a vegetable colour, producing a fine mellow tint; but liable to change, and so glutinous, that no tint can be passed on it without its rising.

Distilled Verdegris, as it is called, but more properly crystallized Verdegris, is a chemical preparation of copper. It is very brilliant and transparent, and requires to be used in some acid.

Of

Of Browns there are a variety: viz. Umber, Burnt Umber, Vandyck Brown, Cologne earth, and Bistre. The last is a preparation from wood soot, very mellow and smooth, and extremely useful in touching, &c. as will be mentioned hereafter.

Indian Ink is valuable for it's transparency, and for the facility with which it works. The smell is no indication of it's goodness; the better sort is free from grit, and the part which has been rubbed will retain a warm hue and a gloss.

Having thus enumerated all the colours that can be required for a Landscape, and indeed the greater part of them may almost always be dispensed with, we shall proceed to some general remarks on their application.

If the colours of a drawing be happily disposed, the general effects will be pleasing; and the objects will project in proportion to the force of light and shade.

Upon the mass of light, or principal, the shapes and the shadows of objects should be marked considerably fainter than on other parts of the Landscape, in order to preserve the mass, and prevent the effect from being broken or disturbed.

No marking, either to produce shape or shade, on a mass subservient to the principal, should be stronger than the keeping will allow; since it would disturb such mass, render the part too conspicuous, and thereby destroy the effect.

The touchings &c. on a Mass in shadow should be kept quiet; i. e. they should be of a strength just sufficient to determine for what they were introduced, and no more; otherwise they will appear detached, and produce confusion.

Compound tints should never be used till the washes or simple tints are all in; for the least friction occasioned by the pencil passing over a compound tint
would

would cause it to float, or rise, and mix with the wash.

In making compound tints for giving a greater degree of force to masses, or for touching, care must be taken, that they are not too crude or glaring. Thus suppose one partaking of green were required, a mixture of indigo and gamboge would be unnatural for any part of a landscape; it is necessary therefore to render it mellow, which may be done by the addition of either burnt ochre or lake; but if a still greater degree of force be wanted, bistre may be added, till the proper depth of tone is obtained.

If it be required to introduce a variety of tint, a light, or half tint, &c. on a mass thus laid in with a compound tint, this may be effected by passing over the part a pencil wetted sufficiently with water to be used freely, and when nearly dry the colour may be rubbed off with bread, or carefully dabbed up with a linen rag. This must be repeated till the sufficient light is obtained. A small piece of wet sponge properly applied, so as not to injure the surface of the paper, will prove a more expeditious method; but the shapes will not be so determinate as by the other.

If the colours in their utmost strength do not produce sufficient force, to give the due effect to foregrounds, in the management of moonlight, fire, &c. a small proportion of size, made from the cuttings of white glove leather mixed with the colour will best answer the purpose. The addition of gum arabic dissolved in water will give increased force to the colours, but it is accompanied with an unpleasant glare.

Reflections on water are invariably to be placed in a perpendicular direction

c

to

to the objects by which they are produced; and their degree of distinctness must be proportionate to the smoothness of the water.

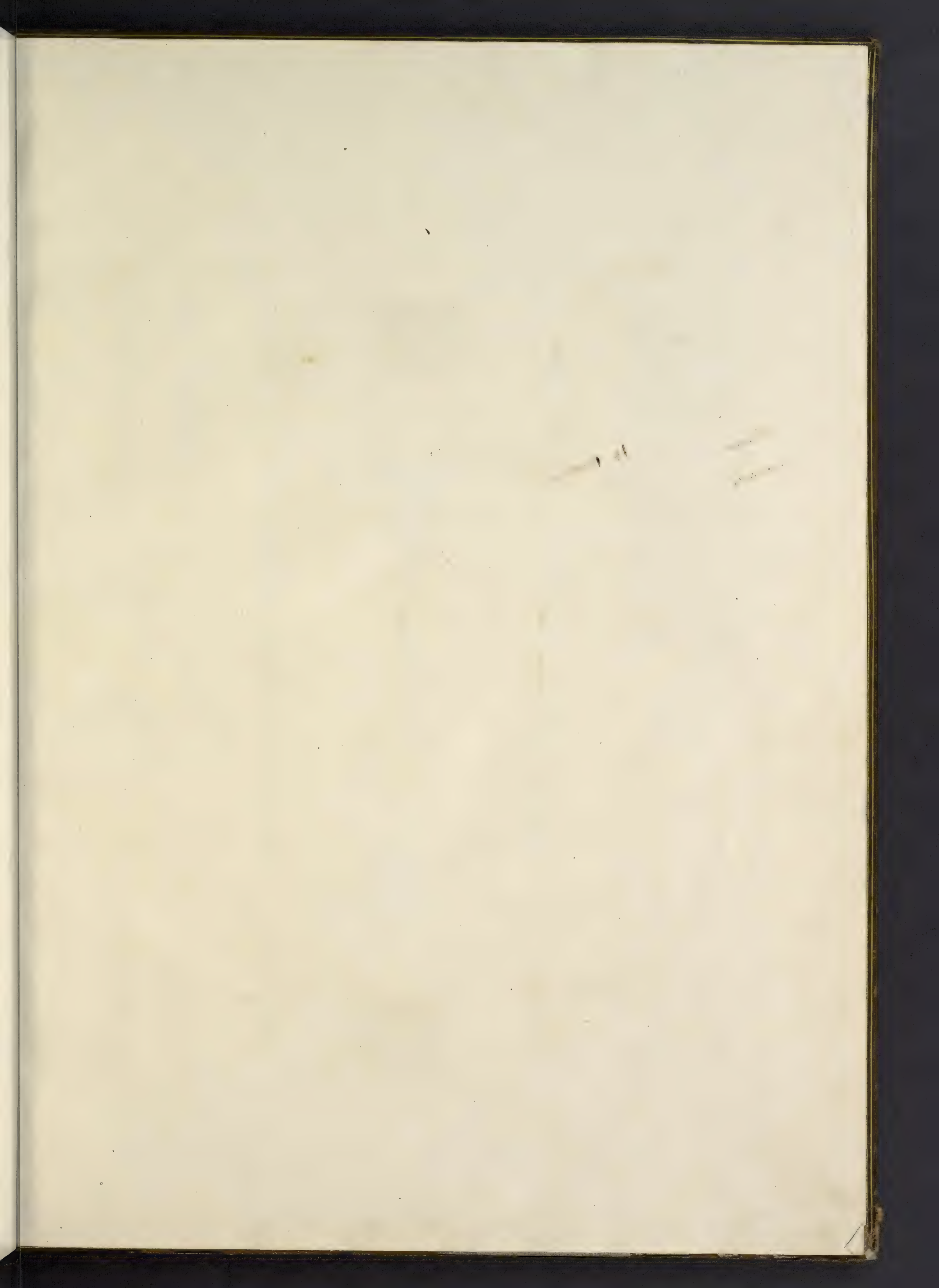
Light falling on objects should be in parallel lines, and not as if issuing from a point.

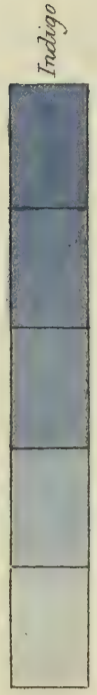
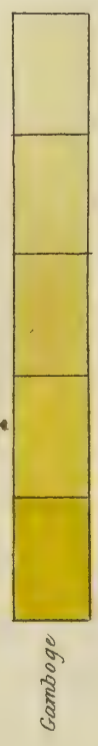
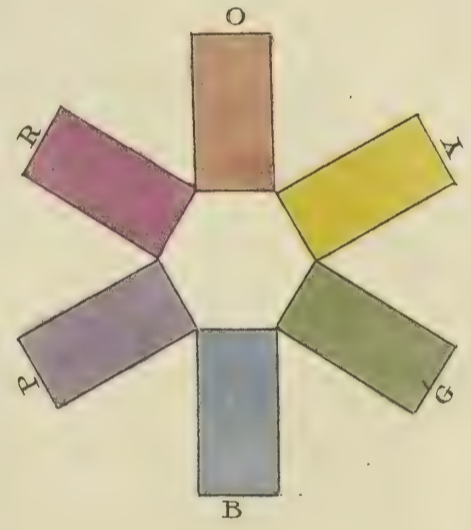
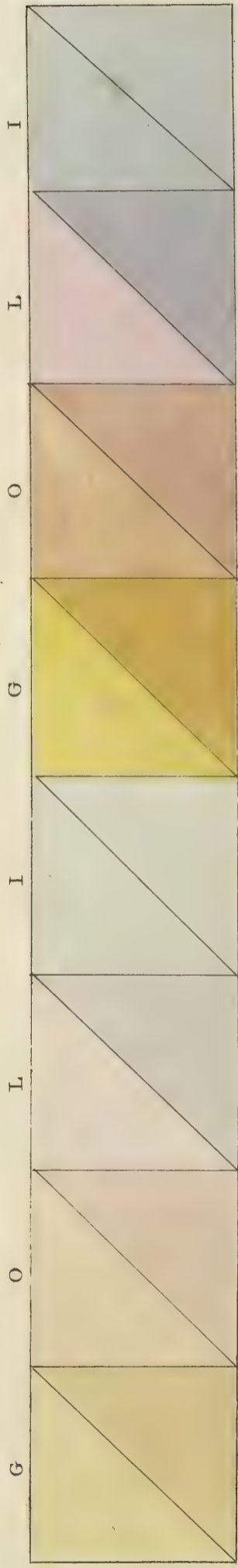
It is usual to place the light, or suppose the Sun, by which the subject is illuminated, either on the right or left; because if it's situation were in the piece, the shadows would produce an unpleasant effect by their projection outwards; and if it were conceived to be behind the spectator, their projection inwards would be equally unpleasant.

The length of shadow must necessarily be regulated by the time of day, season of the year, and situation of the country, which the subject is intended to represent. That most pleasing, where there is a necessity for it's being distinctly shown, is about one third the height of the object.

For instance, if objects of equal height were raised perpendicularly at two given points, say at London and at Richmond, the length of shadow these objects would project on a plain at the same period of time would be equal; at least there would be no perceptible difference between them; consequently in a landscape representing a space still less than this, no visible difference in the length of shadow should appear. Here the light of the Sun is obviously intended; when it proceeds from a fire the case is the reverse.

In every drawing there ought to be one particular part, which should attract the eye immediately, as being the principal object. This perhaps can not be so well effected





J. Clark sculp.

Published & Sold Jan^y 1807, by Edw^d Orme, 59, Bond Street.



effected in any other way, as by placing on it the strongest light, to which consequently all the other parts must be subservient.

All the parts of a landscape that receive the light should have warmer tints, than parts that are situate obliquely; consequently the cooler tints find their proper situation in the shade.

In a work of great taste by Mr. Repton, from which much extremely useful matter might be selected, there is a quotation from the Rev. Dr. Milner's Theory of Colours, &c. a portion of which, relating more particularly to his design, the author will take the liberty of transcribing. Dr. Milner says, "A gentleman who consulted me on the subject of shadows, has been accustomed to assist his memory while painting by the use of a simple diagram, viz. let R, Y, B, (plate 1) represent three uncompounded colours, red, yellow, and blue; and let O, G, P, represent the compounds, orange, green and purple. It is evident, that, to make a deeper orange, we must add more red; to make a deeper green, more blue; to make a redder purple, more red; and vice versa. But beside this it reminds us, that G is the contrast to R, and that therefore these two colours cannot be mixed without approaching grayness or dullness. The same may be said of Y and P, and of B and O; these colours are also contrasts to each other, according as they are more or less perfect. But when kept distinct, they are found to make each other look more brilliant, by being brought close together."

For this purpose the opposite sides of the diagram may be covered with two pieces of paper, by which means you will view only the tints above described as harmonising. Thus effect may be produced by contrast alone; and from judicious selection the most pleasing composition will receive additional beauty.

Drawings

Drawings appear to advantage in the port-folio when the margin is lowered by a neutral tint; but are lessened in their consequence when a number of lines are drawn round them. They are preserved from injury considerably by being mounted, or pasted on a stouter paper.

Difficulties sometimes arise from using pencils of improper size, or deficient in goodness.

To obviate the former inconvenience, and direct the student in his choice, in plate 1 sketches are given of such as may be used for drawings about the size of those accompanying this work.

With regard to the latter, the goodness must depend on the skill of the purchaser; but he may adopt the following method of proving them with advantage. A hair pencil, when well made, and of proper materials, on being dipped into water, and passed gently on the edge of the vessel, will assume the shape exhibited in the plate. It is by no means advisable to pass it two or three times between the lips, as is very generally practised, to ascertain it's goodness, for this is the way to make a good point to a bad pencil; the point should be made by the pencil maker, not by the purchaser. It is to be observed likewise, that the hair should possess a great degree of elasticity, so as when in use continually to spring into a line with the quill.

It frequently happens, that the paper refuses the tint, so that it recedes unequally from the surface. This is occasioned by a greasiness in the paper, arising from various causes; but may be obviated by dipping a pencil into gall, and incorporating a small quantity with the tint. Sheep's gall is preferable to any other; and

if

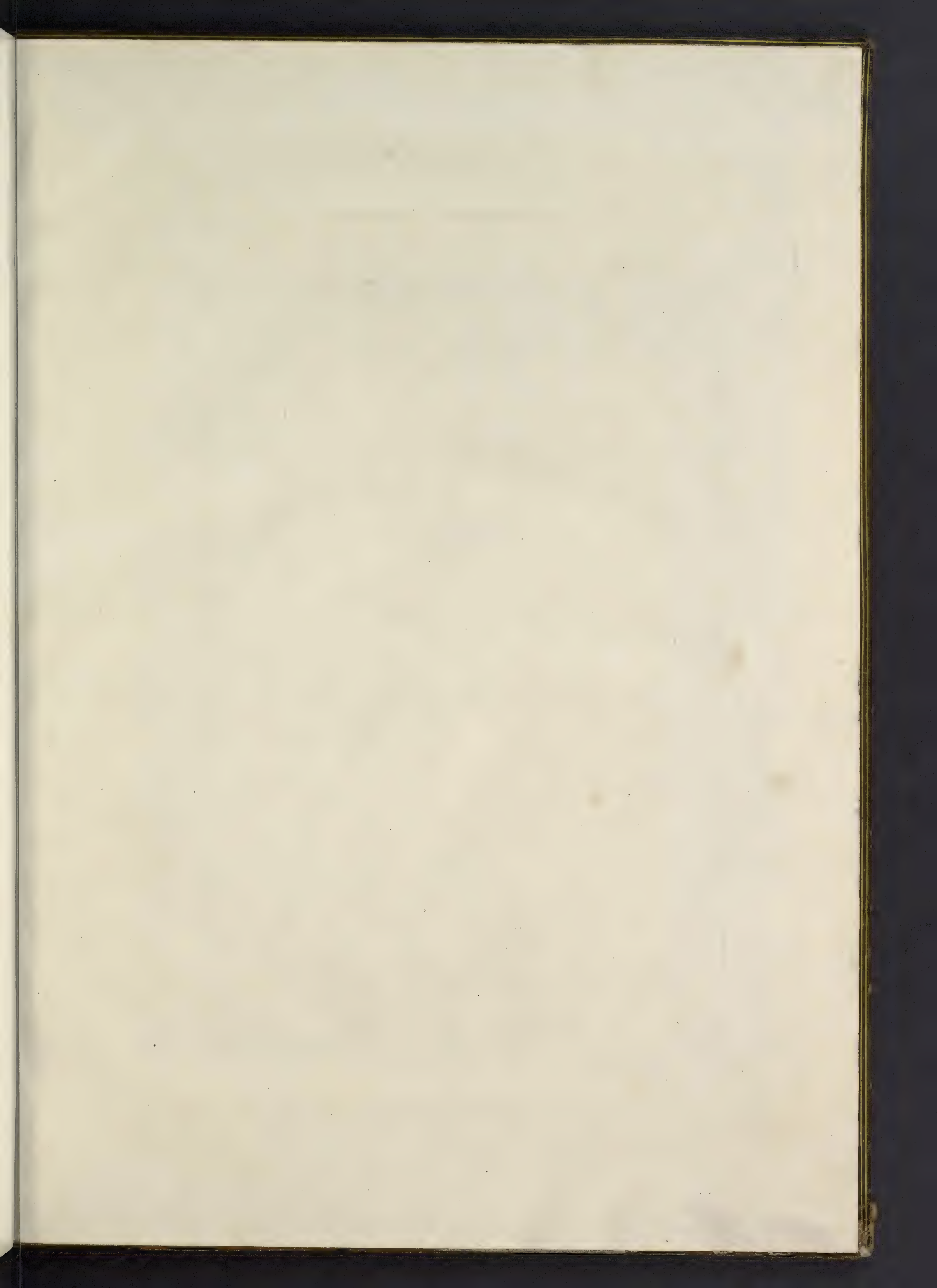
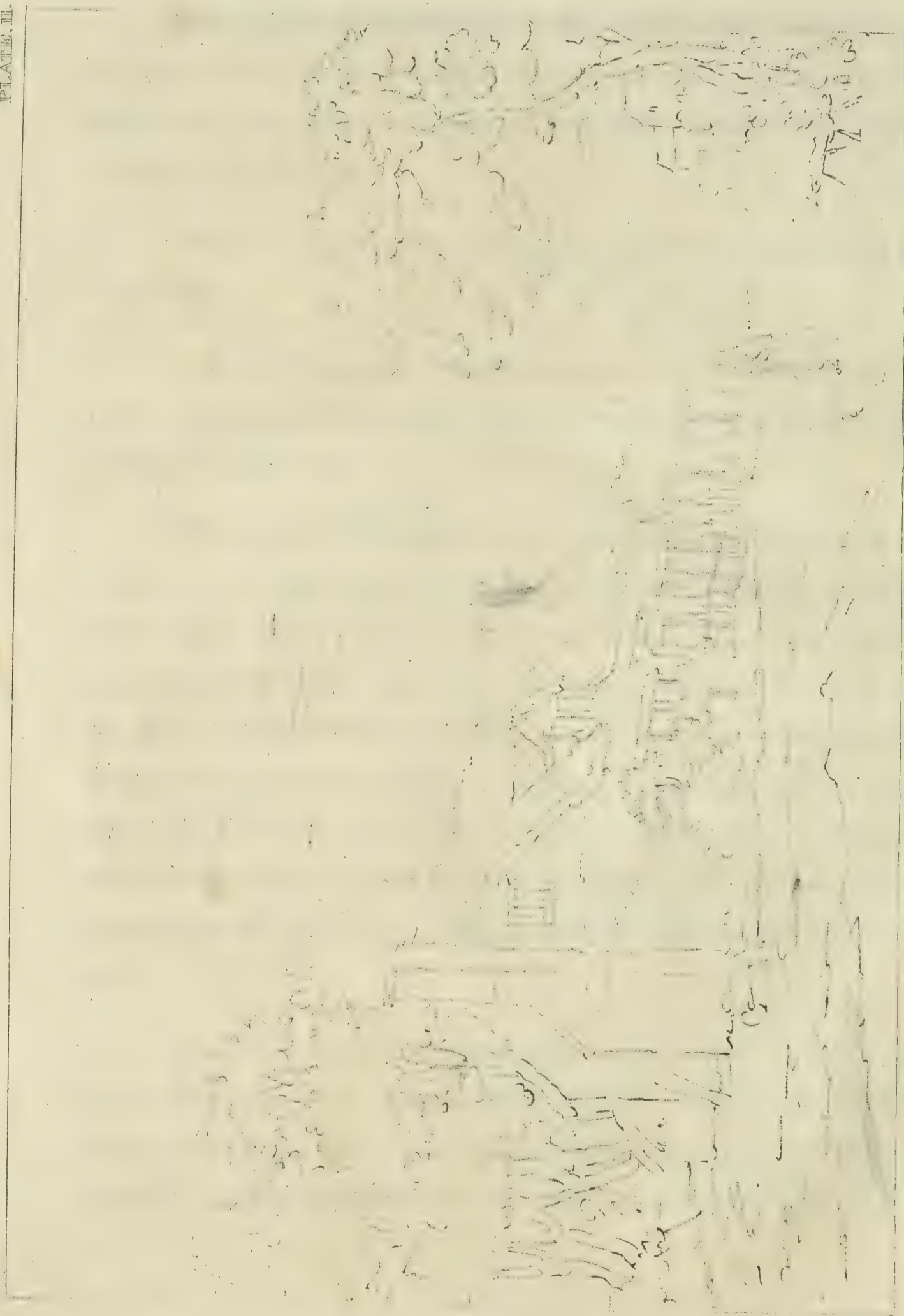
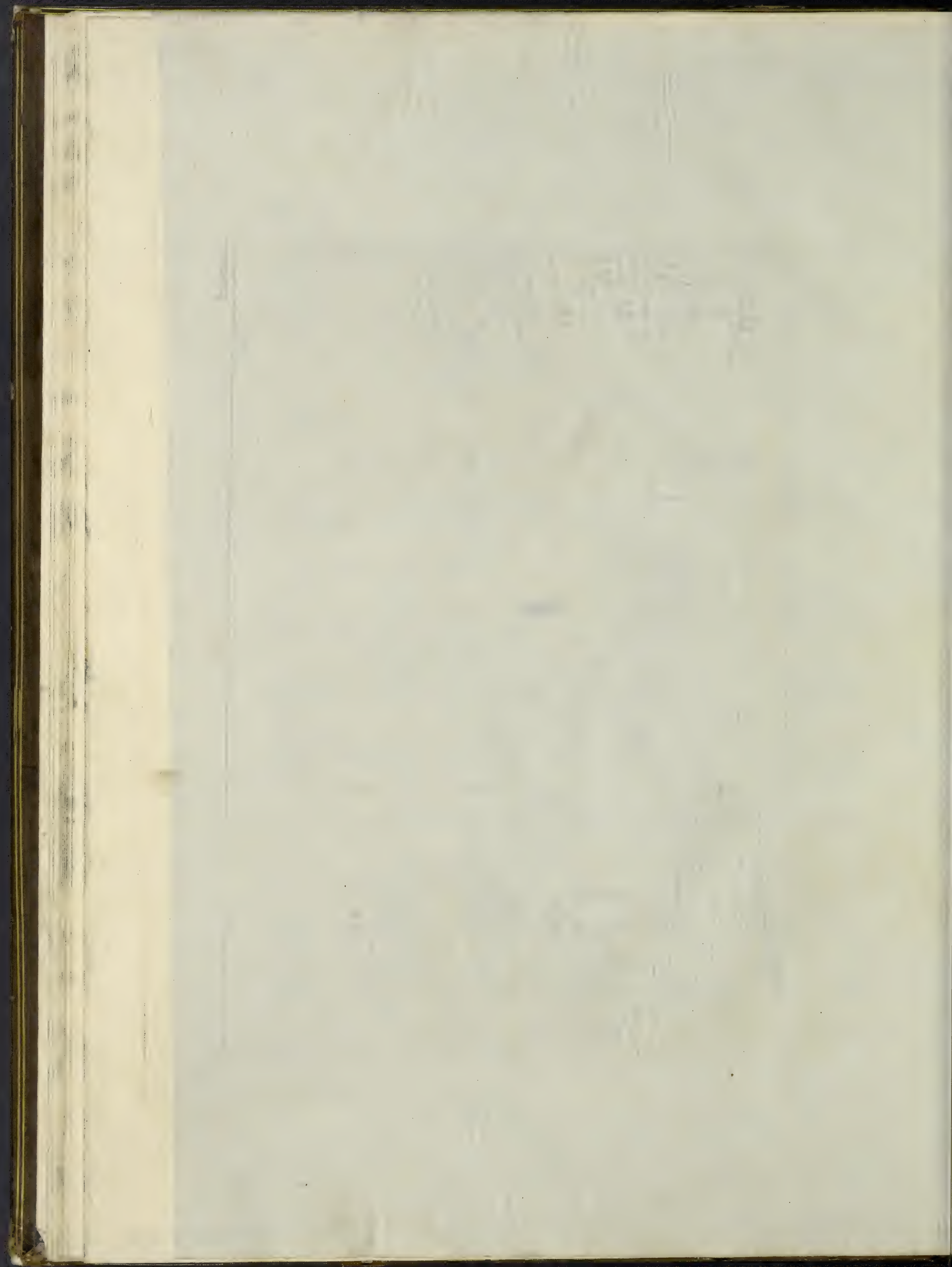


PLATE. II.







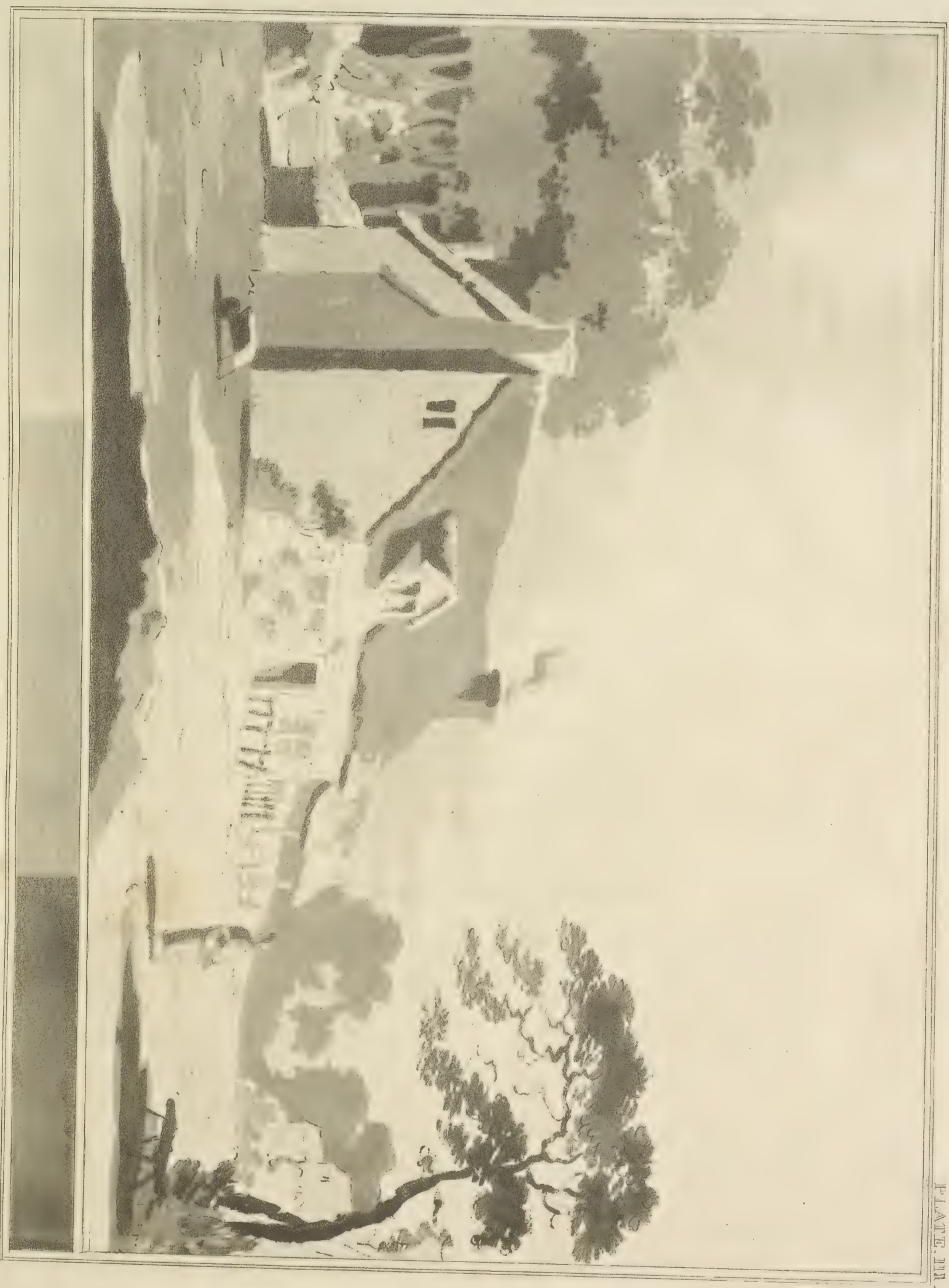
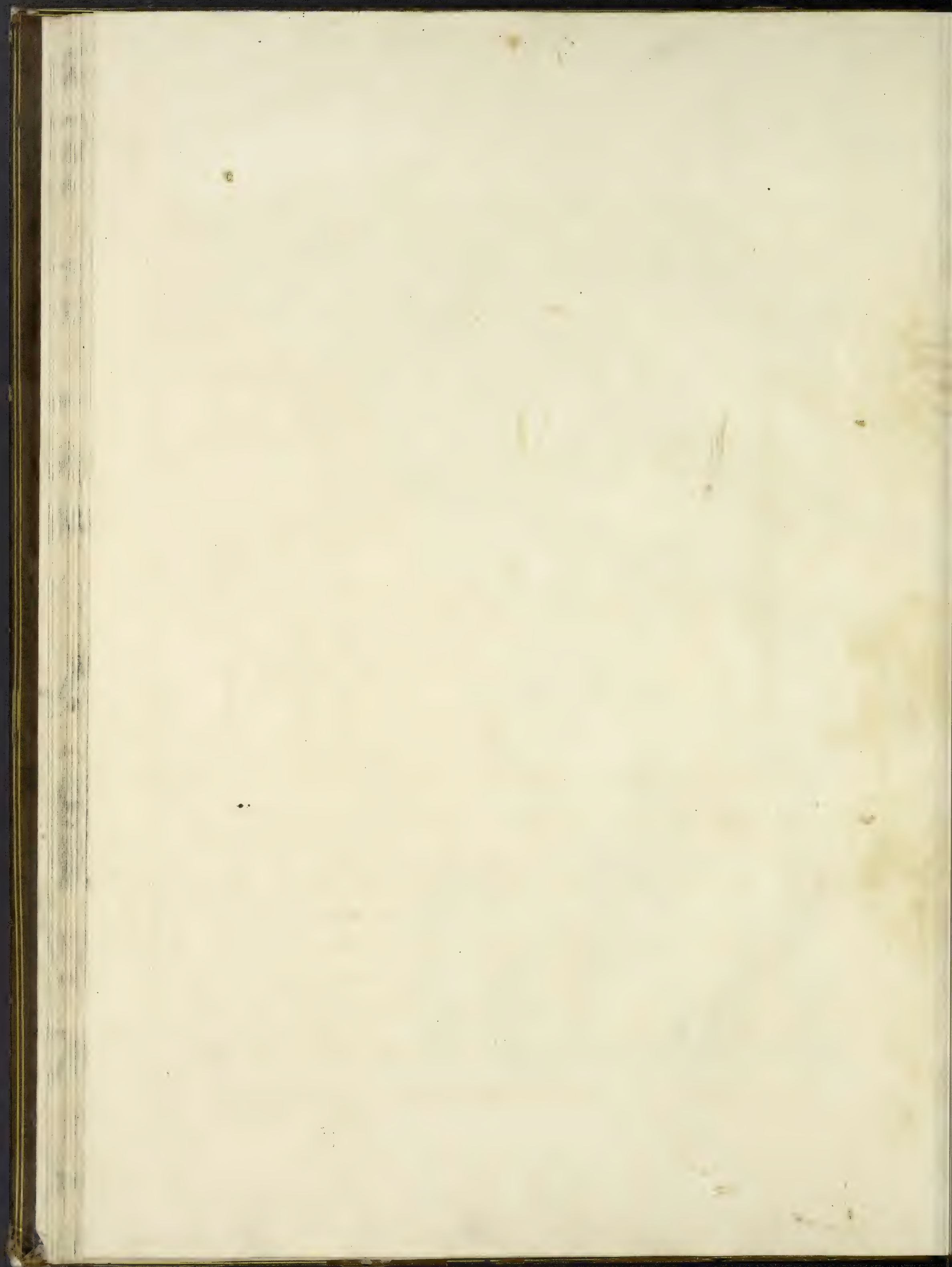


PLATE III.



if it be boiled a little, it will keep much better, and it's smell be less offensive. In lieu of gall common gin may be used, but will not answer the purpose so effectually.

A pencil nearly worn out is better adapted to express the character of trees, than a new one, for from the loss of it's point it is rendered more free and decided in touch.

A wet sponge will correct unevenness in a broad tint, such as a sky before any of the landscape is tinted, by being passed over the whole in the direction of the warmth, if there be any, or as the nature of the part to be corrected may point out; but it is recommended to have the tints so laid, as not to require any assistance from a sponge.

The sketching with a lead pencil, as represented in plate 2, should be no stronger than barely to determine the shapes. If any part however be too heavy, it should be reduced. The best method of doing this is to crumble a piece of bread on it, rub it gently, and wipe it off with a handkerchief; for the friction of Indian rubber is liable to injure the surface of the hardest paper. In sketching, or tinting, always proceed from the right side of the drawing, or that which lies nearest your left hand, to the left side, that the hand may not injure any part in it's progress.

The annexed plate 3 shows the preparation of a landscape for colouring, in which the light is introduced from the right. Begin with the tint No 1 (marked at the bottom) composed of Indian ink and indigo, agreeably to the directions for laying in a tint. Pass over all the parts, except the lights, and keep the shape of every interfering object perfect on the light edges also, till the masses are finished. Thus every part of the subject having shadow will be covered, and the degree of force necessary for the remote masses determined.

D

Strengthen

Strengthen the tint to the force No. 2; lay in the detached masses on the more advanced plans, attending to the lights as in the first; and thus the second degree of force will be obtained. Strengthen the tint as No. 3, and lay in, or rather retouch, the parts yet nearer than in the second, till the third degree of force is produced.

Plate 4 shows the subject with the marking, &c. on the masses represented by Plate 3. Prepare a tint of indigo, retouch the parts not yet sufficiently detached, till the distances or keeping appear decided. This should be done with the pencil moderately charged with the tint, lest hardness be introduced: for a drawing may easily be made sharper in the colouring, when it would be difficult to produce softness.

With respect to colouring this subject, a view consisting of three plans, upon a reference to nature for the arrangement of colours appropriate to it, it will be found, that blue and purple are attached to the distance, or third plan; because in the extent of vision the portion of air between the eye and the object causes the assimilation of all tints with that of the air. Upon examining what colours may be proper for a second plan, it will appear that various tints, as reds, greens, &c. may be introduced; but having yet a considerable portion of air intervening, they will not be perfectly clear of the aerial tint. Examining farther with respect to the first plan, here we shall find the yellows, browns, &c. may be placed; and all the colours appear in their brilliancy, agreeable to nature, not being seen through any medium, that can be supposed to affect them. Hence may be deduced, that yellow or clearness will render an object prominent as far as relates to the colour, in proportion as blue or
mystiness



Plate V

directions: this fact is the basis of the policy of the Government in the matter of the proposed railway, and it is the duty of the Government to see that the policy is carried out. The Government has the duty to see that the policy is carried out, and it is the duty of the Government to see that the policy is carried out.

There is a strong case to be made for the railway, and it is the duty of the Government to see that the policy is carried out. The Government has the duty to see that the policy is carried out, and it is the duty of the Government to see that the policy is carried out.

With regard to the railway, it is the duty of the Government to see that the policy is carried out. The Government has the duty to see that the policy is carried out, and it is the duty of the Government to see that the policy is carried out.

Plate V.



J. Curle del.

Published Sept. 1st 1800, by Rowland Orme, Bond Street, London.

J. Thorne sculp.

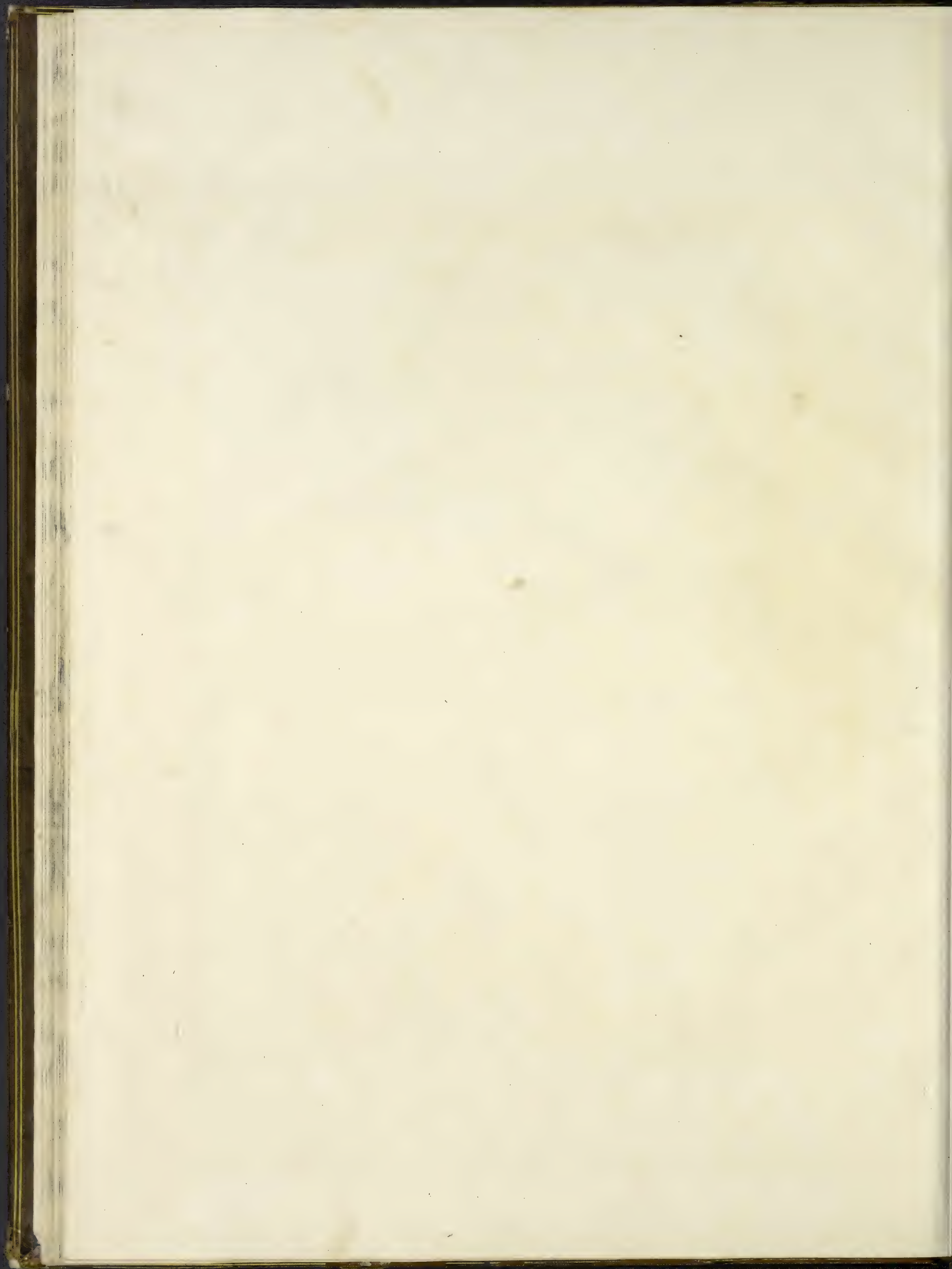




Plate V.



J. G. B. del.

Published Sept. 1st 1816, by E. & F. P. Newland Street, London.

J. G. B. del.



mistyness will cause it to recede.

The arrangement of all the intermediate colours must depend on nice discrimination, and just appropriation to the subject: however, the following is a method of applying the tints to the landscape Plate 4, to produce the effect exhibited in Plate 5.

For the sky use a tint of indigo, No. 1 softened off to the left. For the distant trees, a purple tint, composed of indigo and lake, No 2, passed over the whole mass. The lights are afterward to be lightly stained with ochre and indigo, No. 3; the shades with indigo, No. 4. For the trees on the second plan use a tint composed of indigo, ochre, and gamboge, No. 5, over the whole. The lights are to be stained with ochre and gamboge, No. 6; the shades with indigo and lake, No. 7; the stems with ochre and indigo No. 8. For the thatch use a tint of ochre, gamboge, and indigo, No. 9, over the whole; afterward broken with gamboge and indigo, No. 10; for the stains on the cottage, ochre and gamboge, 11; for the chimney, &c. ochre, No. 12; for the ground, ochre gamboge, and indigo No. 13, over the whole. The grass &c. are to be stained with indigo and gamboge, No. 14; the mass in the foreground, with ochre, lake, and gamboge, No. 15. A tint like No. 6, washed over the more advanced part of the road, will tend much to improve the keeping. The touching is with bistre.

The degree of finish given to a drawing will depend on repetition of tint, and attention to each particular part, by which it may be heightened to great force and brilliancy.

It would not be possible to enlarge on this head without insisting on man-

ner

ner, or style. The student should take from nature all ideas necessary to this particular.

Plate 6 shows the preparations of a landscape, or sunset.

In the effect Plate 7, the glow of warmth in the horizon is the leading feature, while the landscape is partially affected by the declining luminary. This subject may be treated as the one already described; observing where the principal light is to introduce but little of the colder tints, since it is easy to lower the force of light, but difficult to heighten it. In the management of the sky prepare a tint of Indian ink, No. 1; lay in the clouds with all possible freedom; soften their edges as they approach the light, to prevent the hardness they would otherwise have; repeat, with the same tint, the parts requiring more force, without extending this repetition to the extremity of the figure before made; with a black lead pencil faintly sketch the boundary of light on the edges; and with a tint of indigo, No. 2, float in the azure, with the flat pencils, approaching in a diagonal direction the part where the Sun is imagined to be; and while the edge is wet, expeditiously turn the pencil and soften off. Where interfering clouds, or other objects, preclude the use of flat pencils, the same effect may be produced by making three tints of indigo, one darker than the other; beginning with the deepest at the part most remote from the light; at about a third of the space take the second degree of strength; and so on to the third, till the softening is effected. Next with a tint of lake, No. 3, and with the flat pencil, pass over about three fourths of the sky, softening off obliquely as the situation of the light will determine: then with a tint of gamboge, No. 4, pass over about half the sky, softening off as before. A drawing made thus far, agreeably to the foregoing hints, will yet be deficient in the general glow, but more particularly
the



Plate VII.

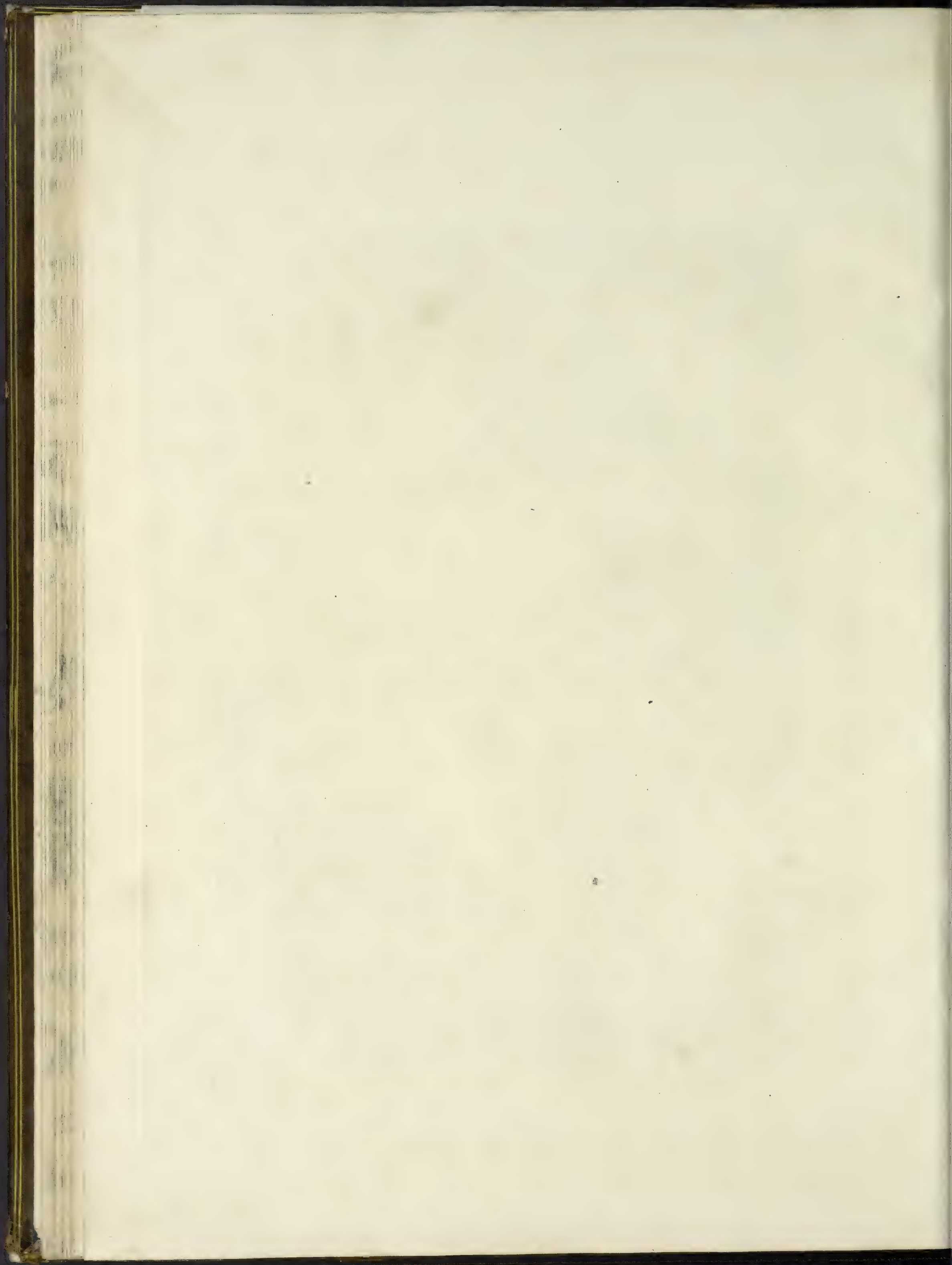


1	2	3	4	5

J. Clark del.

Published Sept. 7th 1806, by E. & J. G. Smith, Broad Street, London

J. Hanley sculp





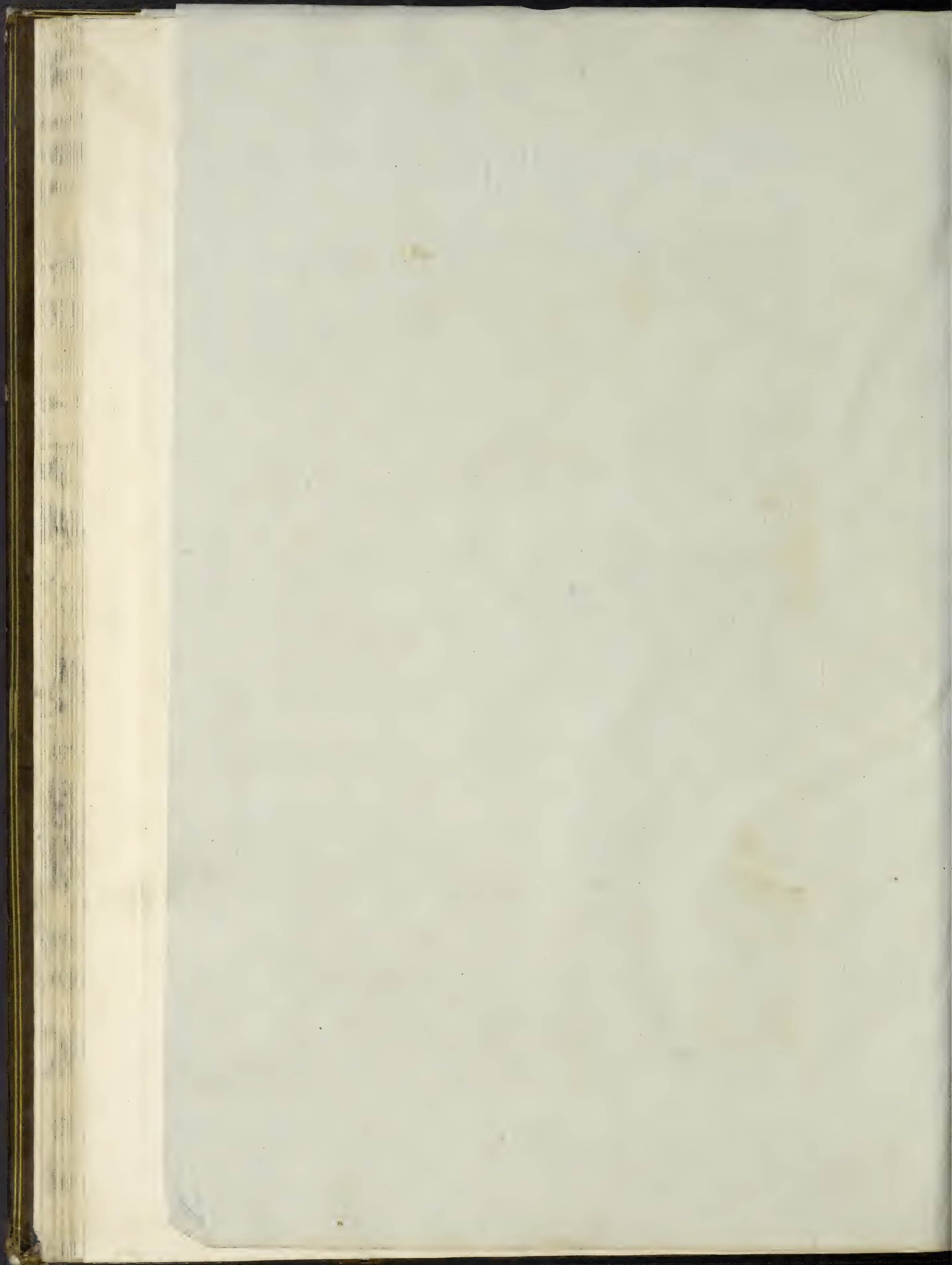


Plate VII.



J. Clark del.

Published Sept. 7th 1806. by H. & O. Currier, Strand Street London

J. H. Lambie sculp

Plate VIII.



1	2	3	4
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J. Hamble sculp.

Published Sept 17th 1806, by Edw. & Orme, Bond Street, London.

J. Hamble del.

some the black and red light come. Therefore with a yard or less, and perhaps, No. 3, some red, the whole subject, and afterward if the light be found to be particularly, a kind of darkness will come in, on the contrary, if the painter particularly, will not be with a test of light. When you suppose that you are the painter, however, the result from the subject, and a line of white very down it, the light is shown to the subject, and you will find that if you do not suppose that, and if you do not, the light will be very down, which will be the subject of the subject.

When you suppose that you are the painter, however, the result from the subject, and a line of white very down it, the light is shown to the subject, and you will find that if you do not suppose that, and if you do not, the light will be very down, which will be the subject of the subject.

The appearance of a light subject for the subject, No. 3, requires a stronger test, and the result from the subject, and a line of white very down it, the light is shown to the subject, and you will find that if you do not suppose that, and if you do not, the light will be very down, which will be the subject of the subject.

When the subject of the light is discovered, the light is the subject of the subject, and the result from the subject, and a line of white very down it, the light is shown to the subject, and you will find that if you do not suppose that, and if you do not, the light will be very down, which will be the subject of the subject.

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When the subject of the light is discovered, the light is the subject of the subject, and the result from the subject, and a line of white very down it, the light is shown to the subject, and you will find that if you do not suppose that, and if you do not, the light will be very down, which will be the subject of the subject.



where the lake and indigo unite: therefore with a tint of lake and gamboge, No. 5, pass over the whole subject; and afterward if the lake be found to predominate, a tint of gamboge will correct it; on the contrary, if the gamboge predominate, correct it with a tint of lake. Where trees appear too cold on the parts receiving the warmth from the horizon, pass a tint of ochre over them; if the parts in shade be too warm, pass over them a tint of indigo; if they require force, add bistre; till the due tones are introduced, which tend to harmonise the whole.

In this subject the point of sight, where all the lines would intersect were they continued, is in the vessel on the horizontal line.

The preparation of a landscape for moonlight, plate 8, requires a stronger tint to be used, and the subordinate lights to be more covered, than for any other effect.

After the situation of the light is determined, sketch in the clouds faintly with Indian ink and indigo No. 1; lay in their shadow sides; soften their edges as they approach the moon; and retouch the parts most distant from the light, till they obtain their due force. With the tint Indian ink and indigo, No. 2, lay in the part representing the sky. The formation of the clouds while doing this should be attended to, so that they exhibit no perfectly regular shape, such for instance as an angle, circle, &c. The clouds being laid in in an easy manner, and the sky smoothly, take the tint No. 3, which is No. 2 reduced, and with the flat pencil float in the whole space occupied by the sky and clouds on each side the moon, softening it off in a circular direction round the orb as a centre. This may be repeated till the most remote parts are of sufficient depth; remembering, that the softening off each time is to be brought nearer and nearer to the centre, so that the light will be imperceptibly diminishing toward the sides of the drawing. The shape of the orb is to be kept perfectly clean during this process. If by the frequent washing of tint upon

tint, any unevenness or improper lights should be left, correct them with the small pencil, by cutting in a tint to the shape of the part, but not so as to leave the edge hard; or by making with the pencil nearly dry a number of lines parallel to each other, termed hatching, till the part unites with the general tone.

The colour of objects by moonlight, should be faintly marked, a universal grayness should prevail, and the deepest tone should only approach to blackness.

A tint composed of Indian ink and gamboge, No. 4, is extremely useful for trees, &c. in various gradation of tone; and is susceptible of great force in touch for foregrounds, &c.

The effect of Snow on a Landscape, Plate 9, affords a pleasing variety, and is expressed by great breadth of light, and the use of the cool tints. After the shapes of the clouds are determined, and the azure put in, prepare a tender tint of Indian ink and indigo, No. 1, lay in the shades of the objects covered with snow, and repeat with the same tint, agreeably to their natural shapes, all the parts receding from the light, till the force required is produced. A tint of ochre and indigo, No. 2, passed on parts partaking of rotundity, and a tint of indigo, No. 3, on parts thrown into shade, will contribute much to the preservation of the principal, as well as to give distance. Then with a tint of indigo, lake, and gamboge, No. 4, and with the flat pencil, pass over the whole of the sky, clouds, and mass or masses of half tint, in order to prevent their interference with the principal: which on the highest light is to be clean paper. A few appropriate tints, such as the objects may require touched on the perpendiculars not hidden beneath the snow, on a beaten road, on the figures, &c. tend to enliven and give clearness to the whole.

The



Plate IX.

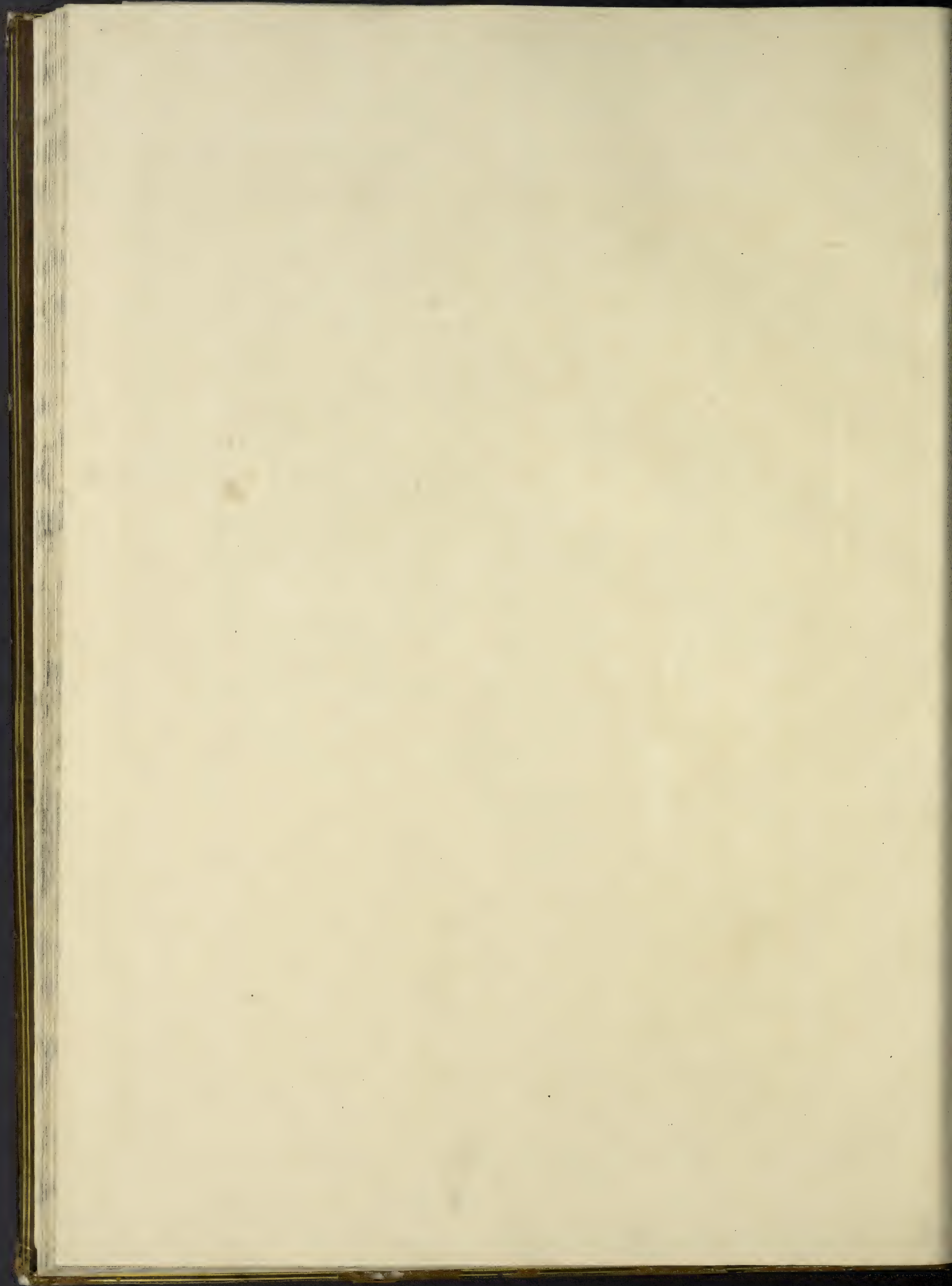


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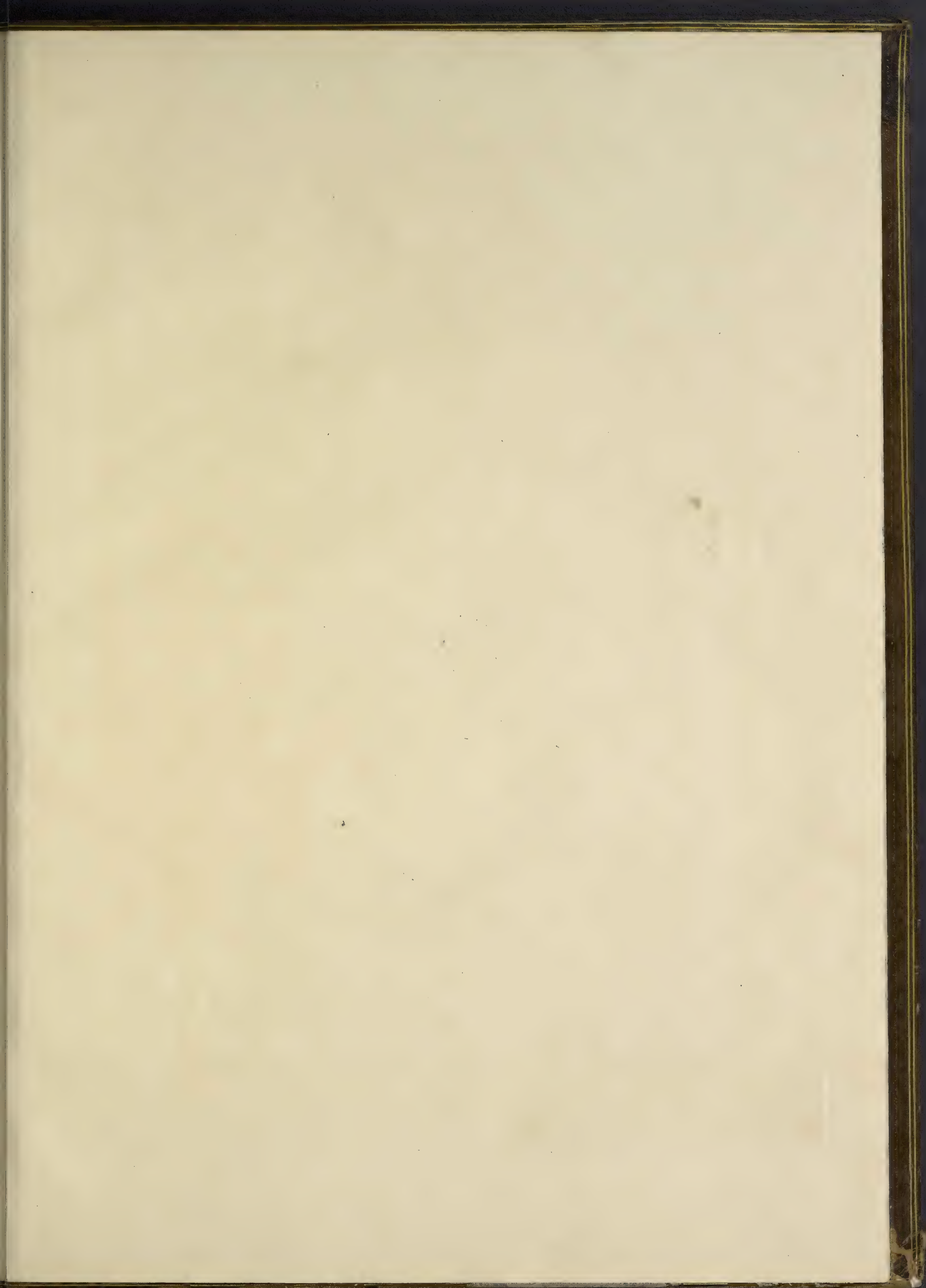


Plate X.



J. Clark del. Published Sept. 1, 1906 by Edw. & Orme Bond Street, London. J. Hamble Sculp.

The first of these is the fact that the British Government
has been very successful in its efforts to suppress the
slave trade in the West Indies and in the East Indies.

The second of these is the fact that the British Government
has been very successful in its efforts to suppress the
slave trade in the West Indies and in the East Indies.
The third of these is the fact that the British Government
has been very successful in its efforts to suppress the
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The tenth of these is the fact that the British Government
has been very successful in its efforts to suppress the
slave trade in the West Indies and in the East Indies.

The eleventh of these is the fact that the British Government
has been very successful in its efforts to suppress the
slave trade in the West Indies and in the East Indies.



The Effect of Fire, Plate 10, is among the variety that Landscape comprehends. It requires great depth of tint in the back ground, for relief; and great clearness in the light, to produce the brilliancy the subject demands.

The method used in acquiring the gradation in the moonlight may be resorted to in this instance. After the shape of the fire is determined, sketch with a black lead pencil that part of the fire, which is supposed to be the fiercest, giving it such shapes as observation shall have impressed on your imagination; with a tint of lake and gamboge, No. 1, lay in the space without these shapes, extending it as far as the reflection may catch on the surrounding objects, and soften off in a circular direction, having the fire for the centre. Strengthen the tint with lake to No. 2, and lay in the space again, without approaching close to the part left white before, but extending it farther, and soften off. This must be repeated till sufficient force is given, and the glow appears gradually to unite with the surrounding tint. Next with a tint of gamboge, No. 3, pass over the fire, except the centre, extending this tint to all the parts affected by the heat; within the space determined by the background, and soften off; retouch with this tint the raging part, with the curves and spiral forms which fire assumes; then with the tint lake and gamboge, No. 4, continue to retouch the parts as before, observing to preserve the gradation from the white left in the centre to where the cool tints affect the extremity. With a tint of ochre, indigo, and lake, No. 5, lay in the masses smoke, &c. that obtrude between the eye and the principal, keeping them soft on the edges. And lastly with red lead, No. 6, heighten by sharp touches the consuming parts of the object, retouching as judgment shall direct.

Bistre is useful to give force to foregrounds or objects situate in shadow, to be mixed with lake for those near the principal, and with indigo for those more remote.

OF

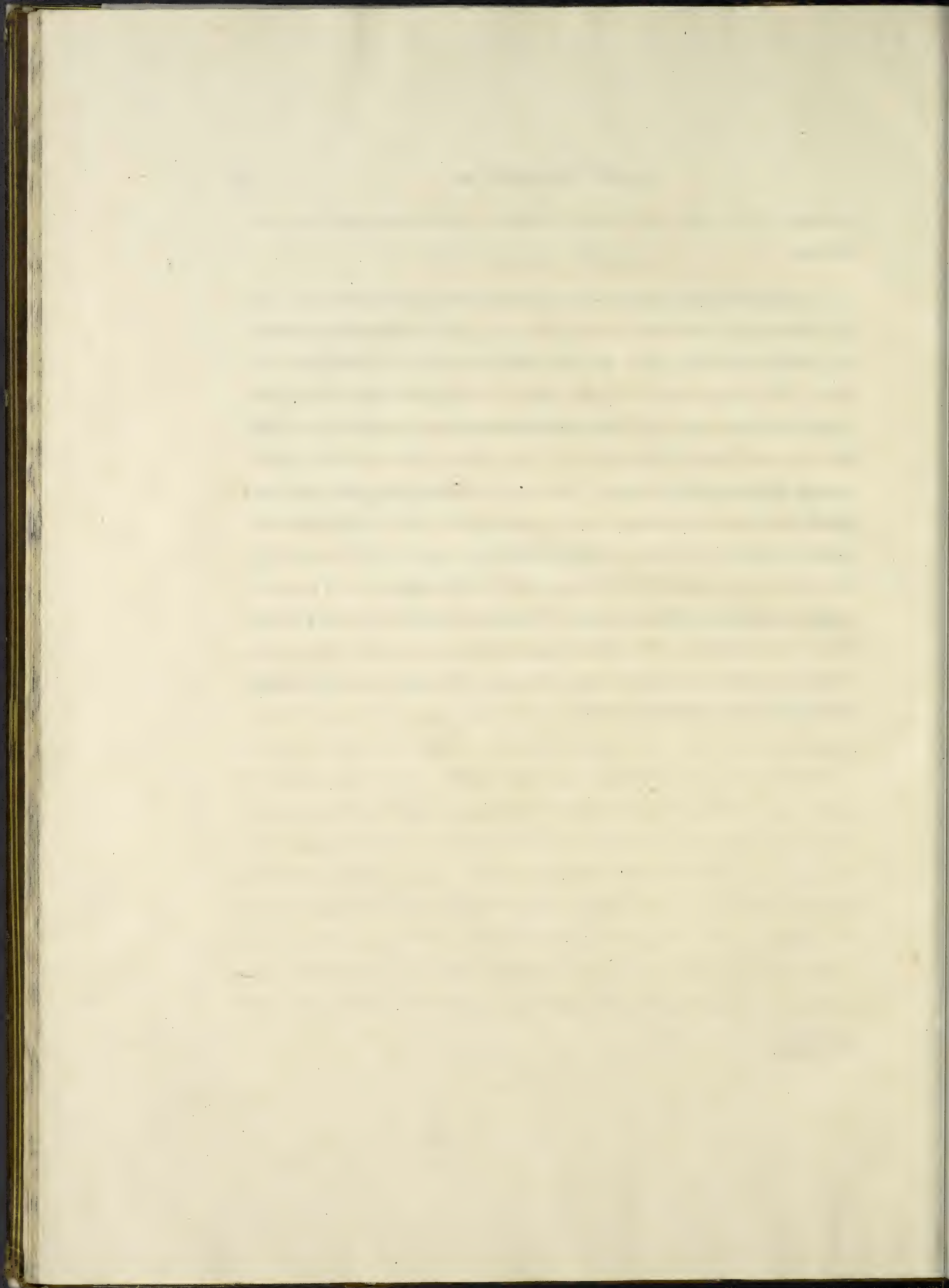
OF VARNISHING DRAWINGS.

It is presumed, that all drawings on their being varnished are intended to be framed, therefore what is termed a straining frame must be provided. This is a slight framework, made so as to be received into the rabbet of the outer or gilt frame. On this small frame let a piece of canvas, linen, or even strong paper be stretched, and secured with tinned tacks, or with glue if paper be used. Prepare your paste with a small portion of glue incorporated, and of such consistency, that it will spread with the brush easily. Paste the drawing evenly, pass the brush over the canvas, doing little more than damp it, and place it on the drawing. Use every precaution to exclude the air from between the two, by pressing from the centre to the extremities, the edges require particular attention, that they be firmly secured, lest they should rise in the preparation. When it is perfectly dry, prepare a wash from Isinglass, or cuttings of white glove leather; it should be luke warm when used, and of such strength that, when spread with a flat pencil on a piece of coloured paper and dried by the fire, it gives the paper the appearance of being faintly glazed. If it appear in shining patches unequally distributed, it must be reduced to the state before mentioned, by adding more water. With a flat pencil proportioned to the size of the drawing, apply the wash, by passing it in parallel lines, the pencil being moderately charged, so that it may not be laid fuller at the beginning than at the end, till the surface is covered. No part should be retouched while wet, lest the colours should rise and mix with the isinglass. This process may be repeated four or five times, changing the direction in which the pencil is passed over the surface at each application. No wash should be repeated till the preceding is thoroughly dry. In this state a drawing if required, may be retouched with oil colours: but it will be
necessary,

necessary, to rub a little oil on the parts previously, that the colours may work with freedom.

The drawing thus prepared being thoroughly dry, and free from dust, may be varnished with copal varnish, which is the most pure and colourless; or where a faint yellow tinge would not be injurious, mastic varnish may be used with good effect. The varnish should be free from dirt, and being poured into an open vessel a hog's hair brush, which must be kept for this use alone, is to be taken moderately full of it, and passed briskly over the surface, till the whole is covered. Then crossing the brush, without dipping it afresh into the varnish, from right to left, diagonally, and from top to bottom, over the whole carefully, will cause the varnish to be evenly spread. The drawing should remain about a quarter of an hour on a level, to prevent the varnish from running, which it will sometimes do, if put in an upright or inclining position too soon. When the first coat of varnish is perfectly hard, so that it will not adhere to the finger, another may be applied in the same manner; and when this is perfectly hard, a third; and after that if necessary a fourth, which will be found in general sufficient.

THE END.



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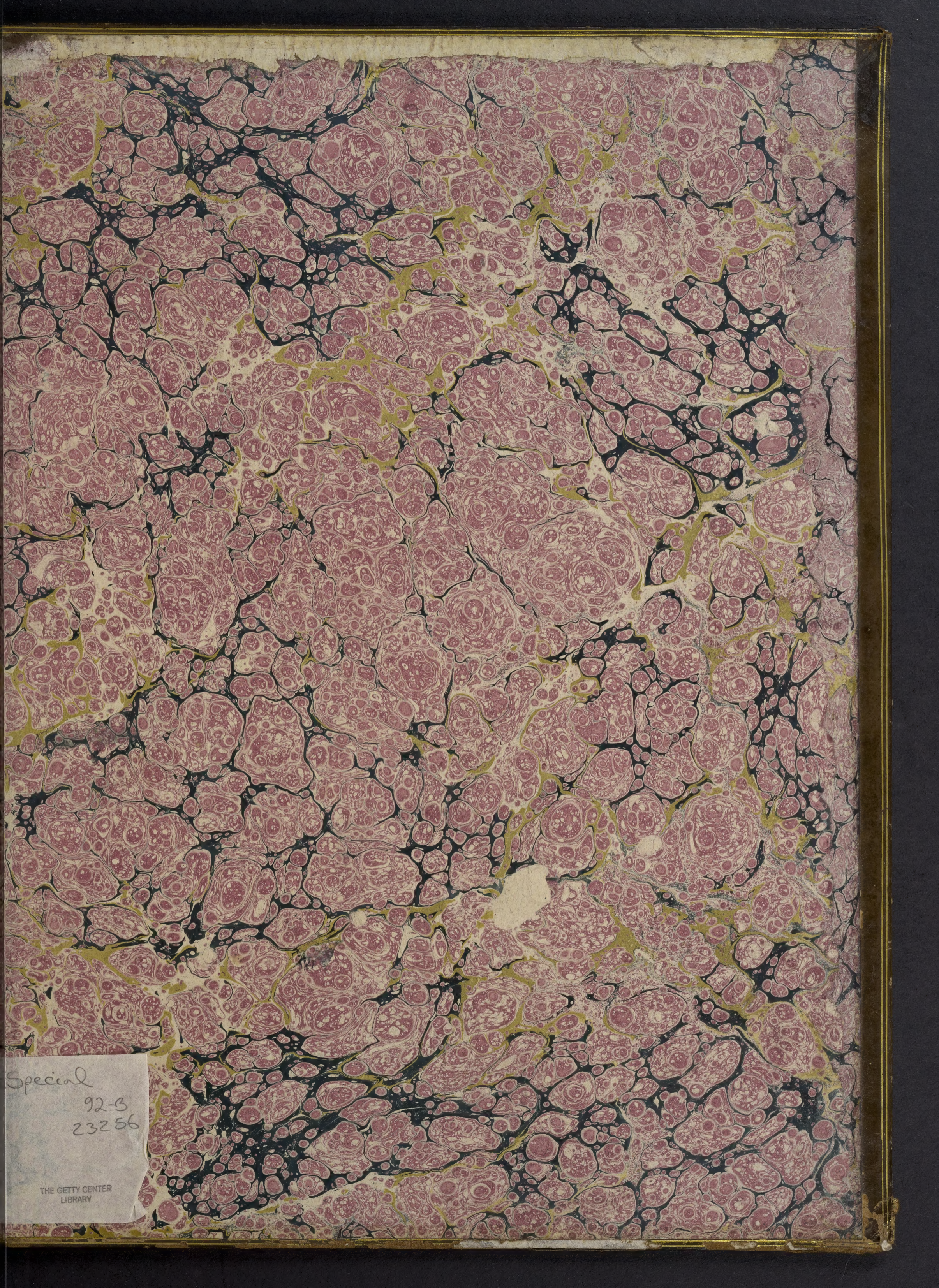
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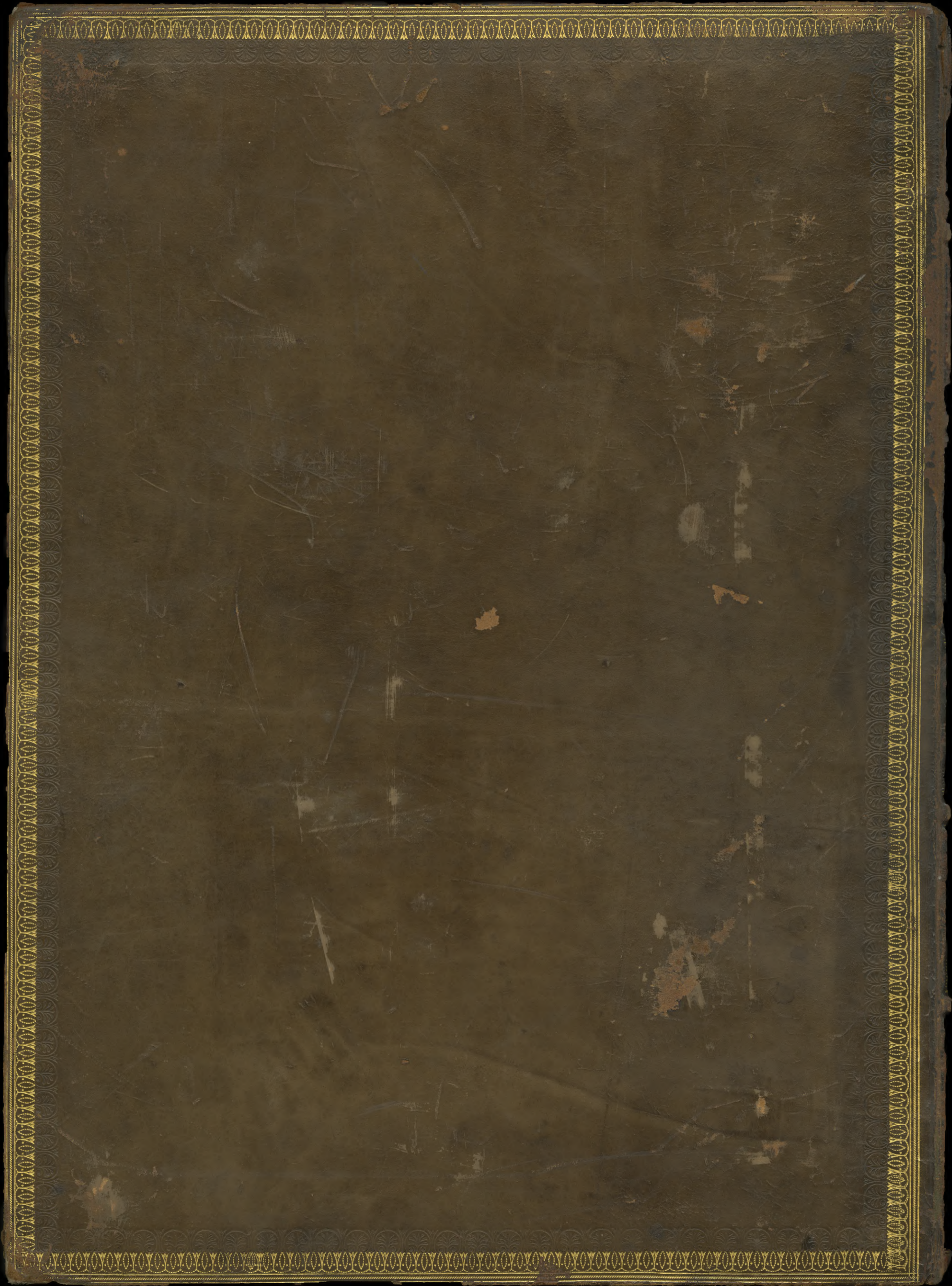






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